

Audio-Visual

NOTES FROM KODAK

SPECIAL ISSUE

- The articles in this pamphlet have been selected from past issues of our periodical, *Audiovisual Notes from Kodak*, to acquaint you with its character and scope.
- Published three times yearly, *AV Notes* is designed to help specialists in education, industry, and government keep in touch with the dynamic growth of the audiovisual field.

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CHECKLIST

FOR

BETTER A-V

PRODUCTION

PLANNING

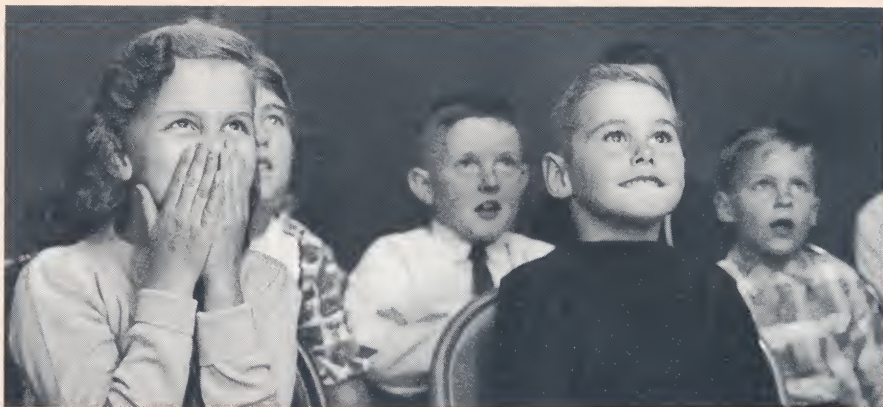
As the audio-visual specialist in your organization, you will be faced (if you haven't been already) with the person who says, "But I have looked over all the instructional aids available, and none of them does the job for me. I want you to help me make my own." When this happens, you can get your client off to a good start just by asking the right kinds of questions.

As the A-V specialist in the situation, you know the general rules for creating successful audio-visual aids. You also know that your client is a specialist, too... a subject-matter specialist. He is usually quite well informed about his audience. In other words, he knows the information that should go into the message, and he has the information about the audience that should be used to tailor the message,

but he may not know just what information to use and how. This is where you come in.

Experience has shown that this situation calls for an interview between the client and the A-V specialist so that, together, they can decide how to develop a successful message. For this interview, it is very helpful to have a check list of factors to be considered. In fact, such a check list should be placed in the client's hands; it helps him to understand the process through which he is going. After the interview, he can keep the check list. He will use it again, perhaps often.

The goal of this check list is to enable the client to develop a message that is aimed at the audience (rather than one that tells about a subject), a message that is carefully contrived to accomplish specific instructional objectives with measurable criteria for success.



Attention, an essential ingredient of learning; reward for properly planned visuals

A-V Production-Planning Check List

Analysis of Target Audience

- Homogeneous or diverse
- Age group or range
- Cultural level
- Economic level
- Social status
- Prejudices
- Pertinent vocabulary
- Related experiences
- Pertinent skills
- Pertinent background information
- Drives and anxieties

The Aim of the Message

How do you want individuals to behave after receiving the message?

Do you want to

- change an attitude
- change behavior
- develop a skill
- direct an action
- provoke integration of related experiences or knowledge
- stimulate exploratory behavior
- provide a basis for decision test

***Note:** "To inform" is NOT a valid aim of a message. The goal of the message should be a behavioral change that can be evaluated.

Conditions of Use

Large group, small group, individuals?

- Time available
- Room characteristics
- Budget
- Deadlines
- Related experiences
- Events or experiences that precede
- Events or experiences that follow

Evaluation

How will you evaluate the success or failure of the message?

What behavioral changes will be your indicators?

Is the method of evaluation one that suits the audience, the aims of the message, and the conditions under which the evaluation can occur? ●

OVERHEAD TRANSPARENCIES

2 x 2 SLIDES FROM NEW VERIFAX TRANSPARENT SHEETING

If you own or have access to a VERIFAX Copier you'll be gladdened by tidings of VERIFAX Transparent Sheeting. This material, available in 8 1/2 x 13-inch sheets, expands the capability of a VERIFAX Copier, because now you can make transparencies for use on an overhead projector, and 2 x 2-inch title slides for a regular slide projector.

This sheeting not only makes the production of overhead transparencies fast and easy, but it's very considerate of your budget, too. Used in conjunction with VERIFAX Fine-Line Matrix, anything written, printed, or drawn can be converted to a crisp "overhead" in less than a minute. Piggybank-wise, the cost per slab of sheeting is about 11 cents, and a Fine-Line Matrix 8-9 cents. This makes the total cost per overhead transparency about 20 cents.

IT'S EASY

Making a transparency involves nothing more than the conventional VERIFAX copymaking procedure. You just use VERIFAX Transparent Sheeting instead of copy paper, and you place the sheeting in the paper compartment of the VERIFAX Copier, matte side down. Next, expose a matrix to the original. (Exposure time should be 85 to 90 percent of normal.) Activate the matrix as usual. Withdraw the matrix in contact with the sheeting and strip apart quickly. Voila! Black letters on a matte white background. If you handle it carefully, the transparency can be projected right away. It is best, however, to allow a few minutes for it to dry completely.

ENCORE

And now, for our next number, we've figured out a sweet way to utilize the sheeting in the production of typewritten messages on 2 x 2-inch cardboard-mounted slides — for less than 3 cents per slide. Briefly, here's how: Condense your message and type it on white paper. Confine the message area to the actual aperture size of a ready-mount. Using this typed material as reproduction copy make the transparency as previously described. Cut out individual transparencies, mount, and project. Neat?

To get started on your slidemaking bender, write the Sales Service Division, Eastman Kodak Company, for a free copy of KODAK Pamphlet No. S-23, Easy Slidemaking with a VERIFAX Copier. This is a set of four templates — one each for 24 x 36mm, 28 x 40mm, and 1 5/8 x 1 5/8-inch (super-slide) Ready-Mounts, and one for lantern slides. There are several slide outlines on each template. Each outline delineates the aperture (message) area and the outside dimensions for cutting and mounting the transparency. You don't type on the template, but use it (showing the desired slide size) as an original to produce a VERIFAX copy. Then use this copy in your typewriter to add your titles. You now have a reproducible original. ●

997 998 999 1000 COPIES

FROM TYPED ORIGINALS

in minutes!



AV Directors, Coordinators of Instructional Materials Centers, and many a school front office are often called upon to produce printed materials at the drop of the proverbial hat. Now it can be done — for less than 25 cents — by means of the new KODAK EV Offset Master, a VERIFAX Copier with VERIFAX Offset Adapter, and an offset duplicator. (Most schools already have the Copier and duplicator.) The Masters cost 7 1/2 to 15 cents each, depending upon their size and upon whether they have punched or straight edges. The new EV Offset Master can be ready to run 3 minutes after the typed or prepared copy is placed into the Copier.

Simple, Quick Process

You begin by making a VERIFAX Matrix, from the typed copy, on VERIFAX

Super-7 Matrix Paper S7. Instead of pulling this matrix with copy paper, you lower it into the VERIFAX Offset Plate Adapter (a small accessory on the front of the VERIFAX Copier); then press a KODAK EV Offset Master and the matrix together through a pair of rollers. After a quick swab with image conditioner, dampen the master and place it on the duplicator.

At the recent convention of the American Association of School Administrators in Atlantic City, this new, quick way of doing school printing drew crowds. They were impressed not only with the low cost, shortness of time, and sharpness of the process, but also with the ruggedness of the EV Master. It will stand a good deal of abuse and still produce over 1,000 high-quality copies. ●



How can you decide which is best? This question would trigger a vigorous controversy in almost any gathering of audiovisual specialists! Although we won't settle it, (no one projection system can be "best"), here are some points to consider in making your decision.

In Favor of Rear Projection

This system is generally best:

1. In displays, exhibits, and situations in which a small image (3 feet wide or smaller) is desired, and in which the projection equipment should be unobtrusive (possibly, concealed).

2. When people close to the front of the screen would interfere with a front-projected image, such as when you are using microfilm readers, etc.

3. In situations where the instructor does not wish to look toward the projector lens (even though he may be more likely to block the audience's view as a result).

4. In store windows, museums, and other display situations in which the projection equipment must be enclosed, protected, and often unattended.

5. If it is desirable to have a projector (without remote control) up front so that the lecturer can control it manually.

6. When a folded-beam, rear-projection system makes the most economical use of existing room space. (For information on folding projection beams, see AVN 63-3, page 4.)

In Favor of Front Projection

This system is generally best:

1. For large images (5 feet or wider). Large image sizes are important for good legibility. Front projection on a good matte screen can provide maximum sharpness, evenness of illumination, uniform image brightness, and highest potential image quality. Also, it is usually the most economical method of producing large images.

2. When space is at a premium, especially when you are using large and multiple images. Front projection makes use of space that is ordinarily always available for the projector beam — the space over the audience's heads. Rear projection requires space behind the screen that is at least equal to the smallest dimension of the image — space that is often not available for large images.

3. For portability and ruggedness when you are projecting large images. (Large, portable projection screens require cross-bracing and support not practical for rear-projection screens.) Ordinarily, setting up for rear projection is more involved than for front projection.

4. When materials cannot be easily reoriented to obtain a right-reading image, as required by some rear-projection systems.

5. For use of most overhead projectors.

6. When use of a projection pointer is desirable.

In considering which projection system is "best" for your conditions, beware of the fallacies regarding both systems. Here are some examples:

Fiction — Rear (or front) projection provides less distraction. Fact — False. Front projection doesn't require the projector to be in the middle of the audience. Lenses of longer focal length will permit projection from the back of the room.

So far as rear projection is concerned, a large, flexible, rear-projection screen allows blower sound to travel through it readily. However, no matter where a projector is set up, it can be acoustically isolated. (Don't cut off ventilation needed for cooling.)

Fiction — Rear (or front) projection permits a short projection distance. Fact — True, in both cases. However, a short projection distance is not usually desirable except when space is at a premium. Because most projectors are designed for "normal" projection lenses (1 1/2 to 3 inches for 16mm movies, 4 to 7 inches for 2 x 2-inch slides), lenses of very short focal length often reduce image sharpness and brightness, as well as evenness of illumination.

Fiction — Rear projection permits daylight projection. Fact — No conventional system can ordinarily compete with the sun, except in a very small way — such as with an image 20 inches wide at best — and only under certain circumstances. Proper room-light control is required to obtain the best image and visual comfort. A rear-projection screen or a lenticular front-projection screen may prove best in a lighted area, depending upon such things as the brightness of the scene opposite the screen.

Fiction — Front (or rear) projection shows up best in lighted areas. Fact — Each may do a good job, depending

upon conditions. When a small image (up to 3 feet wide) is desired, a dark-colored rear-projection screen may provide dramatically better image contrast and color saturation than a front-projection screen. Although such a rear-projection screen reduces image brightness, it reduces the amount of room light reflected toward the audience by a greater factor. The back of the screen must be shielded from stray light. (A front-projection system may also be satisfactory if the front surface of the screen is shielded from direct light.)

When a large image (5 feet or wider) is desirable, better results may be obtained with a front-projection system using a lenticular screen for maximum brightness. Location and control of room lights are important factors to consider here. In any case, more care must be given to the orientation of the projector, screen, and audience than is necessary for a smaller, rear-projected image.

Semi-Fiction — Rear-projection systems are more compact than front-projection systems. Fact — True, but for interesting (and not necessarily inherent) reasons. First, in most rear-projection systems, mirrors and lenses of short focal length are used, to save space behind the screen or to reduce cabinet size. Second, there are often reasons to avoid a compact front-projection system — such as a projector in mid-audience, or a "keystoned" image. Bear the following in mind regardless of the system used: Given a particular lens, transparency, and image size, the projector beam will have to be a specific length. With either front or rear projection, the beam can be folded by using mirrors (with increased complexity and cost).

For a more definitive discussion of what constitutes good projection (some of its measurable qualities), see KODAK Pamphlet No. S-3, Foundation for Effective Audiovisual Projection. Single copies are available from Sales Service Division, Eastman Kodak Company. ●

TWO SCREENS—WHAT FOR?

Two-screen slide presentations are drawing excited attention at national conventions, state meetings, and industrial conferences. A frequent question is: In what teaching and training situations are two images better than one? The sciences, arts, sports, business, and industry — all have material or concepts more effectively conveyed by two images. (Can be two slides projected on one screen.)

In deciding whether or not the use of two screens might be advantageous, it is the kind of mental process asked of the learner that is decisive. Two screens (images) lend themselves naturally to making comparisons, discovering relationships, the precise delineation of identities, and the progressive disclosure of sequences whether of events or ideas. If one or more of these mental functions is what you expect your audience to carry out, you should be thinking in terms of two screens.

Time-Saving — Efficient — Flexible

When you are projecting slides one after another on a single screen, you have to allow your audience enough time to fix in their minds the details of one slide before you project the next. People have to remember fairly

exactly what they have seen before in order to compare it with the next slide.

This procedure is not only time-consuming, it is also inefficient because, despite efforts to remember, people do forget, especially if the material is new or complex. If a third or fourth slide has to be compared to the first, of course, memory is decreasingly reliable. By contrast, when the audience sees the two slides side by side, you can move them through the discovery experience more quickly, and their creativity need not be adulterated by your directive commentary.

Comparisons

Objects can be compared as to size, shape, location, number, transparency, design, structure, etc. Dichotomies can be visualized — such as right and wrong; desirable and undesirable; beautiful and ugly; dead and alive. The similar can be shown so that slight differences can be observed; the dissimilar so that resemblances can be detected. Alternative verbalizations of ideas or feelings can be projected side by side.

Examples:

Art Study: two paintings, museums apart.

The structure of a flower is made clear in this twin-screen presentation showing a diagram of flower parts and a real flower. (The diagram is held on the left screen while a succession of flowers is shown on the right.)



Building Plans: existing or proposed.

Psychology: facial expressions of same individual or different individuals.

Zoology: two dogs.

Relationships

Many kinds of relationships can be treated effectively by using two images; for example, part to part and part to whole. We can relate theory to practice; concept to example; map to location; plan to execution; object to diagram, etc.

Examples:

Biology class: Part-to-whole relations of frog viscera.

Geology: Wall of gorge to diagram of strata.

Organic chemistry: Complex long molecule and its linkage.

Social science: Administrative structure and department functions.

History: Economic or industrial events and political ones.

Map location: Marked map and photo of location or event.

The twin-image technique does impose some disciplines. In selecting or making pictures to use for comparisons, you must know just what it is you wish to have the audience compare. This means, of course, that the two pictures must show the significant details clearly, and must have been made under conditions favoring comparison. For instance, in comparing the sizes of two things, the scale should be the same. If the scale is not the same, the difference in scale should be indicated. Perhaps something can be included in the picture to show size, such as a man, a hand, or a ruler.

You might well be impelled to observe, "You've been talking about two screens, and two projectors, but what about using two images on one slide?" This has two limitations. One is that for such a slide to be made, both elements must be available at the same time. This restricts the manner in which sources can be tapped and material collected. The second limitation is that both elements on the slide must be introduced simultaneously. When two slides are used, however, you can show one first, discuss it, and introduce the second when strategic to do so. With two images on one slide you do not have this flexibility. ●

Comparison pictures: Left, the Bald Eagle with protective translucent eyelid in position. Right, eyelid retracted.



How is printing taught in your school?



The teaching of printing in the general high schools of the country is changing — are you changing with it? The trend towards greater use of photography and lithography is given great impetus by the current practices of modern industry, and by the desire to prepare the student better for the actual situations he will encounter in business and community life.

Why not take a look at the teaching of printing in your school, then answer the following questions:

1. Do the students find the subject of graphic arts stimulating?
2. Do they know that the graphic arts field has as much opportunity as some of the currently popular "glamour" fields, if not more?
3. Do they know that the science student has tremendous opportunities in graphic arts when he has gotten his college training in science or engineering?
4. Does your present course show the students how to use graphic arts techniques as communications tools — tools they can use even if they're not going to become printers?
5. Does your present course teach a saleable skill to those who are going directly into the printing industry or related industries? (Setting type by hand and running a platen press rate low.)
6. Have you considered the needs of

the intelligent, non-book-oriented student who can be reached by the challenge of creating useful school printing on an adult level?

Is your answer to all of these questions an unqualified "yes"? If not, consider the following.

For Those Who Said "No"

An existing letterpress installation for teaching printing can be updated by bringing in litho and photographic equipment, with the corresponding readjustment in the teaching program to shift the emphasis to such equipment. (We have heard of some schools where the offset litho press was standing idle in the front office while an old platen press was clanking away in the print shop!) The teacher who is studying this shift can do no better than to get in touch with the International Graphic Arts Education Association (Suite 406, 1411 K Street, N. W., Washington, D. C. 20005) in order to purchase the Teachers' Workbook on Graphic Arts Technology, by Ray A. Schwalm. This "workbook planned for imaginative use" outlines a course for the teaching of graphic arts as visual communication — as it should be taught. Required equipment should include an offset press or duplicator, a darkroom, and if possible, a small process camera. The amount of supporting small equipment needed is not extensive. ●

PICTURES FOR REPRODUCTION

in YEARBOOKS and NEWSPAPERS



Can you look at a picture and say with conviction that it will yield a good printing reproduction? Perhaps you, too, have found that the old cliché about a "contrasty, glossy" print can lead to some pretty horrible results.

Let's look at some of the common beliefs about pictures for reproduction:

1. "It has to be a glossy for best results." This is simply not true. Perhaps this got into the folklore because the printer does not want any trick finishes or bumpy surfaces that catch light and show up in the reproduction. The fact is that any smooth paper will do. (White paper is preferable.)

2. "You need a snappy, high-contrast print." The illustration on the right represents a print with excessively high contrast; and we'll bet you don't like it. The fact is, the printing process cannot reproduce the range of tones found in a full-scale glossy photo. The printer has to try to hold detail in the significant light and dark parts of the picture. Of course, you do not want a photographic print that is lacking in tone separation and that does not use the full tonal scale of the paper. This is the case in the print on the left, which has no clean whites and no deep blacks. It is true that a skilled printer can make some high-contrast and low-contrast pictures look good enough to get by, but this can be costly and time consuming. The results will be inferior to those obtained with a well balanced print, such as the one in the center.

Keep These Points in Mind

How can we describe the "ideal" print for reproduction? (We are not discussing pictures for intentional special effects.) Here is what we look for:

1. We want a sharp print on smooth, white paper, without veiled highlights.

2. We want a full range of tones — all the way from clean whites, through many intermediate grays, to a good, deep black.

3. We generally want the important areas of the picture (the subject matter) to be covered by a range of tones.

4. We generally want detail in almost all important areas of the picture. This is especially true of the highlight areas, the lighter tones of the picture. Usually, however, the maximum black of which a photographic paper is capable should appear somewhere in the print.

How do you get such prints?

They are made by straightforward, basic photography: correct exposure, correct processing of the negative, and correct printing. If you make your own prints, the answer is clear: It's up to you. If somebody else makes them for you, accept for reproduction only those prints which have a full range of tones. When the initial fireworks are over, you will see a tremendous improvement in the printed results. ●



THE SIMPLE CAMERA

A KODAK INSTRUCTION UNIT

Here is the most comprehensive teaching aid ever designed for photography instruction. Twelve sets of visuals (filmstrips or slide frames) plus a script telling the teacher what to do and what to say are combined in a new audiovisual unit from Kodak called The Simple Camera. Surprisingly low in cost, the new unit covers both basic photographic theory and good picture-taking practice. It is expected, therefore, that The Simple Camera will be welcomed not only by volunteer instructors in youth organizations but also by many classroom teachers.

The Simple Camera is the outgrowth of many years of experience in helping people to teach photography. During that period, hundreds of teacher-advisors to school camera clubs have written us saying, "I know little about photography, but my young people want a course. Most of them only have simple cameras. Can you help me?" Similar letters have come from literally thousands of leaders in 4-H Clubs, Girl Scouts, Camp Fire Girls, Boy

Scouts, and Boys' Clubs.

In the great majority of the cases the circumstances were the same, the leader or teacher had some skill in directing or managing young people; he knew relatively little about photography, and he was under the impression that not much about photography could be learned with "only a simple camera." The Simple Camera unit should change that impression.

What it is

The unit occupies a box approximately 8 1/2" x 11" x 2" and looks very much like a handsome book. It is available in two forms — a set of 12 filmstrips, or a roll of slide-size (double-frame) visuals to be cut apart by the user and mounted into twelve sets of 35mm (2 x 2) slides. Each set contains over 500 visuals, a majority of which are in color. Colorful and imaginative art is the basis for many of the slides, and the selection of illustrations re-

flects the interests of young people by including such things as science fair and youth organization activities. In each set there are five instruction manuals, the "meat" of the unit.

Each 8 1/2 x 11-inch manual is punched to fit a standard 3-ring notebook. The first one introduces the course and its goals, and tells how to make the best use of the materials in the package. The other four manuals cover the 12 lessons in detail.

What Does The Course Cover?

Many areas. Here are some of them:

- Your camera is more wonderful than you know

- The ideas behind the camera, historically and practically

- Two basic skills: how to hold, and how to aim

- How to load

- When is there enough light?

- What is a good picture?

- Some ways to make good pictures

- Changing lighting direction to improve pictures

- Controlling the dark side

- Using different kinds of natural light

- Basic rules for color snapshooting

- Basic color evaluation

- How to improve exposure through better understanding of cameras, films and subject types.

How is it Used?

The design of The Simple Camera permits flexibility in class planning. It may be divided logically into 12 lessons of about 45 minutes each, 6 lessons of about 90 minutes each, or 4 lessons of a little over 2 hours each.

It is so complete an aid that it can be used with little more effort than

is required to set up a projector. When the class has assembled, the leader can turn on the projector, open the manual to Lesson 1a, and start reading aloud to the class!

Of course, this is far from the recommended procedure. Before assembling the class, a good leader or teacher will read it all, and see it all. There is good reason for this. Besides the introductory information and advice in the first manual, each lesson is preceded and followed by material needed in organizing that lesson, and integrating it with lessons before and after. Furthermore, each lesson contains a "Supplements" column that contains suggestions for class discussions, information for answering questions, and ideas for in-class projects or outside activities. The conscientious leader or teacher will therefore absorb this information and put on a course tailored to fit his own particular class, and representing his own creative recombination of the material available to him.

Availability

The Simple Camera, unlike most other Kodak visual aids, is not available on a loan basis. It is sold by Kodak (for less than the production cost) directly to the user. To obtain a schedule of prices for complete units and component parts, write the Sales Service Division, Eastman Kodak Company, for a free copy of KODAK Pamphlet No. T-1B, INSERT — Your Programs from AVS.

Note: Since this article was first published, The Simple Camera has received several honors. In July, 1964, it was awarded first place in its class in the National Visual Presentation Association's "Day of Visuals." In another context, Project CUE, undertaken by the New York State Education Department under the National Defense Education Act, recommends The Simple Camera for use in the secondary school curriculum. ●

MAKE YOUR OWN

LETTERING

instantly

Transfer letters, such as Letraset Instant Lettering, are not new. However, they are now widely distributed, and we feel it is worthwhile to mention their advantages for audiovisual-artwork production. No artistry is required! Merely place a sheet of transfer letters over almost any dry, non-greasy surface; rub the supporting sheet (with a stylus, pencil, or even a fingernail); and the letter is transferred.

The letters are fairly bold (without fine lines and serifs), come in a variety of sizes and styles; and are available in black, white, and some other colors. They adhere well to most art materials — such as acetate overlays, cels, silk-screened papers, card stock, etc. Since only the pigmented letter comes off the supporting sheet, there are no edges to create unwanted lines in continuous-tone slides. The transfer process is neat, quick, and simple; mistakes can be corrected with a razor blade or frisket knife. Professionals

find that the letters save time by eliminating handlettering.

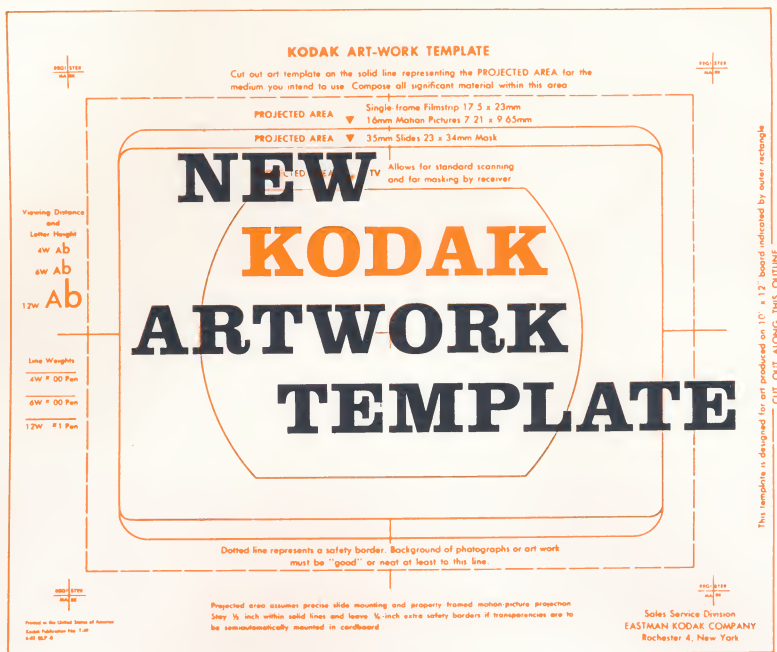
White-Letter Benefit

White letters are particularly desirable for title slides, filmstrips, and motion pictures, but they are not easy to find. White transfer letters are a neat solution to this problem because they provide a solid, white symbol that photographs well on both color and black-and-white film.

Additional Uses

Transfer letters can be used to identify photographs and artwork. They can be used as labels for many kinds of materials and equipment. To make them more durable, merely spray them with a plastic coating. These letters may be obtained from your regular fine-art supply dealer, or commercial-art supply house. ●





The newly revised and reprinted KODAK Artwork Template (S-25) is designed to make life easier for the people who create artwork to be copied photographically, as well as for those who do the actual shooting. Actually, the template summarizes our years of experience with the standardization of artwork for photocopying. It reflects our desire to pass this information along to those who are interested in a proven standardization technique.

Briefly, the KODAK Artwork Template prescribes the use of 10 x 12-inch cardboards as the basic size upon which to execute flat reflection copy. (The adoption of the 10 x 12-inch format enables artwork to be filed in standard, letter-size file cabinets.) The template enables you to maintain a uniform border around the art or copy. Therefore, after photography and projection, nothing has been inadvertently cut out.

The template also tells you how large the lettering must be for various viewing distances.

One enormous advantage to the standardized treatment of artwork production is the ease with which the photographer can perform his copying work. Suppose

you are using 35mm slides. With a simple copy stand and a 35mm camera that is positioned appropriately over the artwork, it's an easy matter to knock off an assignment without ever once having to change the camera's position or the focus of the lens.

Useful corroborative information will be found in the following Kodak publications:

Art-work Size Standards for Projected Visuals (S-12)

Legibility Standards for Projected Material (S-4)

Simple Ways to Make Title Slides and Filmstrips (T-44)

Single copies of these publications are available, free, from Sales Service Division. ●

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Audiovisual Notes SPECIAL ISSUE

8-64 New Pamphlet

L-GLP-AX

KODAK Sales Service Pamphlet No. T-98

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